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by

David Agnew

TX(979)

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D O C T O R W H O (5H)

CITY OF DEATH

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EPISODE TWO

TK SEQ.1.

Series opening titles
with music.

Dur: 00'28"

Title
Music
00'00"

DOCTOR WHO LOGO at 00'16½"

S/I
TJ1 _____ at 00'23" /
CITY OF DEATH

S/I
TJ2 _____ at 00'24½" /
by DAVID AGNEW

S/I
TJ3 _____ at 00'26½" /
PART TWO

REPRISE

(A) INT. CAFE. DAY.

29. DOCTOR / THE DOCTOR,
ROMANA AND
DUGGAN AT THE
TABLE.

00'29"

30. DUGGAN DOCTOR The Countess has the brace-
let./

31. DOCTOR/ROMANA/
DUGGAN. DUGGAN What's that bracelet worth?/

DOCTOR Well, it depends on what you
want to do with it. Ouch...

DUGGAN What?

THE DOCTOR HAS
GLANCED BEHIND
HIM - TWO DIFFER-
ENT THUGS HAVE
COME IN.

32. DOCTOR Do you know, I think we're
being invited to leave./
3-S f/g,
THUGS b/g.

THE THUGS MAKE
IT CLEAR THAT
THEY ARE IN NO
MOOD TO BE TRIFLED
WITH AND THEY'D
BETTER GET A MOVE
ON.

M.13.
00'43"

TK SEQ.2.

EXT. CHATEAU. DAY.

Dur: 00'11"

_____/

The TWO THUGS
march THE DOCTOR,
ROMANA and DUGGAN
at gun point
across the road
and inside the
front doors of
the old dark
house.

_____/

C/A sinister
window of house.

SCENE 1. INT. CHATEAU LIBRARY. DAY.

301. _____/ THE COUNTESS IS
MS COUNTESS. SITTING TOYING
302. _____/ WITH HER BRACELET./

WS, door b/g.
HERMANN enters.

HERMANN ENTERS.

303. _____/ HERMANN Excuse me, my lady. The
COUNTESS people you wish to speak to are here./

01'31"

303A. _____/ COUNTESS Good, Hermann, show them
in./

WS - HERMANN
leaves.

HERMANN Yes, my lady.

303B. _____/ HERMANN LEAVES./

COUNTESS puts
bracelet into
box.

THE COUNTESS SLIPS
THE BRACELET INTO
A BEAUTIFUL CHINESE
PUZZLE BOX AND
CLOSES IT.

303C. _____ /
Door. HERMANN
pushes DOCTOR
in. DOCTOR
trips and falls
out of frame.
ROMANA and
DUGGAN come in.
HERMANN PUSHES
THE DOCTOR FAIRLY
ROUGHLY INTO THE
ROOM. THE DOCTOR
TRIPS OVER A RUG
AND GOES FLYING.
ROMANA AND DUGGAN
FOLLOW MORE SEDATELY./

304A. _____
MS DOCTOR
appears from
behind chair.
THE DOCTOR EMERGES
FROM BEHIND A VERY
VALUABLE LOOKING
CHAIR AND ADDRESSES
HIMSELF TO THE
COUNTESS.

Pan him L to
COUNTESS.
DOCTOR I say, what a wonderful
butler, he's so violent. Hello.
I'm called the Doctor, that's
Romana, that's Duggan, you must be
the Countess Scarlioni, and this is
clearly a very delightful Louis
Quinze chair. May I sit on it?

Develop to
WS.
HE SITS ON THE
LOUIS QUINZE,
EXPERIMENTALLY,
AND GRINS.

DOCTOR I say, haven't they worn
well? Thank you, Hermann, that
will be all.

COUNTESS (WITH A TIGHT SMILE)
"Doctor", you are being very pleasant
with me.

DOCTOR Ah, well, I'm a very pleasant
fellow.

304B. _____
LS GROUP.
COUNTESS I did not invite you here
for social reasons./

DOCTOR Yes, well, I could see that
the moment you didn't ask me to have
a drink. Well I will have a drink now
you come to mention it...

THE DOCTOR CROSSES
TO A SIDE TABLE
AND HELPS HIMSELF.

NO-ONE ELSE HAS
MOVED.

DOCTOR Come on. Romana, sit over
there. Now, Duggan, you sit there.
Do sit down if you want to, Countess.

THE COUNTESS
REMAINS WHERE
SHE IS.

- 304C. COUNTESS DOCTOR Oh, all right. Now, isn't
that nice?/
- 304D. GROUP COUNTESS The only reason you were
brought here is to explain exactly
why you stole my bracelet./
- 304X. DUGGAN DOCTOR Ah, well, you see, it's my
job. I'm a thief. Romana is my
accomplice and Duggan/is a detective
who has been kind enough to catch me.
That's his job. You see our two
304E. COUNTESS lines of work dovetail beautifully./
305. DUGGAN COUNTESS Very interesting. I was
rather under the impression that Mr.
Duggan was following me./
306. DOCTOR / DOCTOR Ah, well, you're a beautiful
woman probably and Duggan was trying
307. DUGGAN to summon up the courage to ask you
out to dinner, weren't you, Duggan?/
308. COUNTESS DUGGAN LOOKS SURLY./
- 308A. DOCTOR COUNTESS Who sent you?/
- 308B. COUNTESS DOCTOR Who sent me what?/

COUNTESS Doctor, the more you try to convince me you are a fool, the more I am likely to think otherwise. Now, it would only be the work of a moment to have you killed.

AT THAT INSTANT
ROMANA PICKS UP
THE CHINESE BOX.

309. ROMANA with box. COUNTESS Put it down./

310. ROMANA It's one of those puzzle boxes, isn't it?/
COUNTESS

311. COUNTESS Yes, it's a very rare and precious Chinese puzzle box. You won't be able to open it, so put it down./
ROMANA

ROMANA OPENS IT
IN ABOUT ONE AND
A HALF SECONDS.
SHE PULLS OUT THE
BRACELET.

312. ROMANA Oh look!/
COUNT. Hold him to ROMANA then R to COUNTESS.
COUNT Yes, very pretty, isn't it?

HE HAS QUIETLY
ENTERED THE ROOM
AND CROSSES TO
ROMANA. HE TAKES
THE BRACELET FROM
HER.

ROMANA Very. Where's it from?

COUNT From? It's not from anywhere. It's mine.

312A. COUNTESS My dear, these are the people who stole it from me at the Louvre./
MCU DOCTOR

312B. DOCTOR Hello there./
COUNT/COUNTESS

COUNT How very curious. Two thieves enter the Louvre Gallery and come out with... a bracelet. Couldn't you think of anything more interesting to steal?/
313. DOCTOR

DOCTOR Well, I just thought it was awfully pretty, terribly unusual design. Of course, it would have been much nicer to have stolen one of the pictures but I've tried that before; all sorts of alarms go off which disturbs the concentration./
314. COUNT

COUNT Yes, it would. So you stole the bracelet simply because it's... pretty?/
315. DOCTOR

DOCTOR Yes, well I think it is, don't you?/
315A. COUNT/COUNTESS

COUNT Yes.

COUNTESS My dear, I don't think he's as stupid as he seems.

COUNT My dear, nobody could be as stupid as he seems. This interview is at an end./
316. DOCTOR/ROMANA/DUGGAN.

DOCTOR (RISING) Good! Well, we'll be off. A quick stagger up the Champs Elysees, perhaps a bite at Maxims. What do you think, Romana?

318. ROMANA Maxim's what?/
WS GROUP

COUNT I think a rather better idea would be if Hermann were to lock you into the cellar. I should hate to lose touch with such... fascinating people.

DUGGAN PICKS UP
THE CHAIR THE
DOCTOR HAD BEEN
DITTING ON AND
MAKES TO SWING IT
AT HERMANN'S HEAD.

THE DOCTOR RESTRAINS
HIM.

DOCTOR Duggan! What are you doing?
For heaven's sake! That's a Louis
Quinze!

DUGGAN But you're not going to...

DOCTOR Just behave like a civilised
guest. (TO COUNT) I do beg your
pardon, Count.

COUNT Thank you.

DOCTOR Now, Hermann, if you would
just be kind enough to show us to our
cellar we'd be terribly grateful.
Now do come along, there's a good
chap.

HE SWEEPS OUT.
DUGGAN AND ROMANA
FOLLOW UNDER THE
EVER-WATCHFUL EYE
(AND GUN) OF
HERMANN.

Develop to
2-S COUNT/
COUNTESS.

COUNT I think you should be rather
more careful with your... trinkets,
my dear.

HE SLIPS THE
BRACELET BACK
ONTO HER WRIST.

COUNT After all, we do have a Mona
Lisa to steal.

HE KISSES HER HAND -
THE ONE WITH THE
BRACELET.

M.14.
05'09"



SCENE 3. INT. KERENSKY'S LAB. DAY.

149.

GROUP arrive
down stairs.

/ WE ARE LOOKING
UP A FLIGHT OF
STAIRS AT ONE END
OF THE LAB TOWARDS
A WOODEN DOOR.

THE DOOR OPENS AND
HERMANN USHERS THE
DOCTOR, ROMANA AND
DUGGAN DOWN THE
STAIRS.

DOCTOR How long has the chateau
been here, Hermann? 05'13"

HERMANN Long enough.

DOCTOR Oh really? That long?
Restored four or five hundred years
ago?

HERMANN May have been.

DOCTOR Really? Stimulating, very
stimulating. This would be the
cellar, would it?

HERMANN Doctor, your boring con-
versation does not interest me.

DOCTOR Really. Good Lord! A
laboratory! Are you locking us into
a laboratory?

HERMANN GESTURES
WITH THE GUN TOWARDS
A HEAVY WOODEN DOOR.

HERMANN In here.

151.

MCU HERMANN

DOCTOR I'd much rather stay out
here. This looks so interesting./

SCENE 4. INT. STOREROOM. DAY.

152.

GROUP in
storeroom.

THEY ARE IN A
SMALL STOREROOM.
FULL OF VERY OLD
PACKING CASES.
THERE IS A SMALL
TABLE WITH A GAS
LAMP ON IT.

HERMANN TOSSES A
BOX OF MATCHES
ONTO THE TABLE.

HERMANN You may light it if you wish.

ROMANA How long's this thing going
to last us?

HERMANN Two hours, maybe three.

DOCTOR What happens after that?

HERMANN After that - you won't need any light.

HERMANN exits.

HERMANN LEAVES.

A FURIOUS DUGGAN
TURNS ON THE DOCTOR.

DUGGAN What do you think you're playing at?

THE DOCTOR IS
SUDDENLY VERY
URGENT AND SERIOUS,
IN DIRECT CONTRAST
TO HIS AFFECTED
FLIPNESS UP TILL
NOW.

DOCTOR Shhh! Light the lamp.

DUGGAN There's only one match!

HERMANN IS CLEARLY
LOSING HIS TEMPER.

HERMANN In here I said!

THEY PASS THROUGH
THE DOOR.

DOCTOR Then get it right!

DUGGAN You tell me to get it right!
We could have escaped at least twice
if you hadn't...

DOCTOR Exactly. Exactly. What's
the point of coming all the way here
just to escape immediately? What we
do is, we stay here.

DUGGAN Yes?

DOCTOR Let them think they've got
us safe.

DUGGAN Yes?

DOCTOR Then we escape. Light the
lamp.

DUGGAN LIGHTS
THE LAMP.

Develop to
2-S DOCTOR/
DUGGAN at
door.

DOCTOR Come on.

HE PULLS OUT THE
SONIC SCREWDRIVER
AND SETS TO WORK
ON THE DOOR.
DUGGAN JOINS HIM.

DUGGAN Well?

THE SCREWDRIVER
ISN'T WORKING.

DOCTOR It's not working.

DUGGAN You and your stupid ideas.

DUGGAN GRABS THE
SCREWDRIVER OFF
THE DOCTOR AND

BANGS IT AGAINST
THE DOOR.

THE DOCTOR GRABS
IT BACK OFF HIM
WITH CONSIDERABLE
ANXIETY.

DOCTOR Don't!

DUGGAN What else use is it?

DOCTOR It was very useful against
the Daleks on Skaro.

DUGGAN What?

DOCTOR Oh, you wouldn't remember.
Never mind.

DUGGAN Oh, that's all I need.
Locked in a cellar, no way out, and
two raving lunatics for company.

THE DOCTOR TRIES
AGAIN WITH THE
SCREWDRIVER.
THIS TIME IT WORKS.

DOCTOR Shh... it's working. Would
you like to stay on as my scientific
adviser?

MEANWHILE ROMANA
HAS BEEN PACING
UP AND DOWN THE
STOREROOM -
APPARENTLY AIM-
LESSLY.

153.

ROMANA

ROMANA Doctor, /the horizontal
length of the stairs is about six
metres, isn't it?

DOCTOR Yes, I suppose so. Why?

154.

ROMANA Well, this room runs alongside the stairs and it's only two point seven-three metres in length./

DUGGAN/DOCTOR
at door.

DOCTOR That's fascinating. Shall we look at the lab first? Come on.

THEY GO OUT INTO
THE LAB.

SCENE 5. INT. KERENSKY'S LAB. DAY.

114. Storeroom door. / DUGGAN Right, let's get out of
It opens and here.
DUGGAN/DOCTOR
come out. DOCTOR No, there are bound to be
a couple of guards at the top of the
stairs.
DUGGAN Exactly, I'm about ready to
thump somebody.
DOCTOR No. I want to look at the
lab first.

115. DOCTOR comes DUGGAN What use is looking at...
to machine f/g,
DUGGAN in b/g. DOCTOR In the last few hours I
have been thumped, threatened,
abducted and imprisoned. I have
found a piece of equipment that is
not of Earth technology and been
through two time slips. I think
this lab might have something to do
with it.

115A. ROMANA fetching
equipment. DUGGAN Look, cut that stuff out,
will you. / What about the Mona Lisa?

115B. DOCTOR/DUGGAN
A/B. DOCTOR What about it?
DUGGAN Do you reckon the Count and
Countess are out to steal it?
DOCTOR Yes.

116. DOCTOR. Hold DUGGAN Well, I don't know about
you, but I'm going to stop them. /
him R to DUGGAN. DOCTOR Well they're not going to
steal it at five o'clock in the
afternoon, are they? /

116A. DUGGAN
DUGGAN Why not?

116B.

DOCTOR/DUGGAN

DOCTOR Because the Louvre's still open! Now, while we're here, why don't you and I find out how they're going to steal it? And why? Shall we? Or are you just in it for the thumping?

DURING ALL THIS ROMANA HAS BEEN IN AND OUT OF THE STOREROOM COLLECTING THE ODD TOOL AND BOTTLE OF CHEMICALS FROM THE LAB. SHE IS DELIBERATELY IGNORING THE OTHER TWO AND FOLLOWING HER OWN LINE OF THOUGHT.

DUGGAN I'm in it mainly to protect the interests of the art dealers who employ me...

DOCTOR But mainly for the thumping. Yes, I know. What do you think Romana's up to?

DUGGAN I don't know.

DOCTOR Nor do I. It looks terribly intriguing, don't you think?

DUGGAN I don't care. I'm going.

Pan DUGGAN R
to stairs.
See KERENSKY
at top of stairs.
He descends.

DUGGAN MAKES
TOWARDS THE STAIRS.

M.15.
08'32"

AT THAT MOMENT THE
DOOR AT THE TOP OF
THE STAIRS BEGINS
TO OPEN.

THE DOCTOR AND
DUGGAN QUICKLY
HIDE BEHIND TWO
PILLARS.

ROMANA HIDES IN
THE STOREROOM.



118A.	KERENSKY comes DOWN THE STAIRS INTO THE LAB. HE HAS CLEARLY BEEN HAVING A SNOOZE IN HIS ROOM./
122.	DURING THE FOLLOWING WHILE KERENSKY IS CONDUCTING HIS EXPERIMENT, WE SEE THE DOCTOR, ROMANA AND DUGGAN WATCHING FROM THEIR VARIOUS HIDING PLACES./
122A.	KERENSKY crosses lab, DOCTOR/ DUGGAN at pillars f/g.
122B.	ROMANA watching. KERENSKY GOES UP TO AN INCUBATOR, TAKES OUT AN EGG/ AND PLACES IT ON A SMALL PEDESTAL IN THE MIDDLE OF THE STRANGE MACHINE. HE CONSULTS HIS NOTES.
	DUGGAN IS TRYING TO SIGNAL TO THE DOCTOR HIS INTENTION OF GOING TO SLUG KERENSKY.
	DOCTOR restrains DUGGAN b/g.
	THE DOCTOR IS DESPERATELY TRYING TO STOP HIM.
	DOCTOR comes fwd and looks over KERENSKY'S shoulder.
	KERENSKY SWITCHES ON THE EQUIPMENT. THE THREE CARROT- LIKE PROBES WHICH POINT TOWARDS THE EGG, START TO PULSATE. A MIST FORMS ROUND THE EGG. THE MIST BECOMES A BUBBLE./
124.	TK SEQ.3. The egg hatches and chick grows into adult hen. Dur: 00'11" KERENSKY/DOCTOR INSIDE THE BUBBLE WE SEE THE EGG HATCH. A CHICK EMERGES AND GROWS RAPIDLY TO A FULL- SIZED HEN./

09'51"

THE DOCTOR CANNOT
CONCEAL HIMSELF
ANY LONGER.

DOCTOR Which came first, the
chicken or the egg?

KERENSKY LOOKS
ROUND, STARTLED
TO SEE THAT HE
HAS COMPANY.

KERENSKY Who are you?

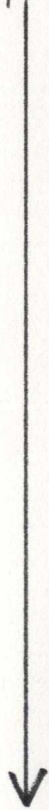
DOCTOR Me?

KERENSKY Yes, who are you? What
are you doing here?

DOCTOR Me? I'm the Doctor. What
you're doing is terribly interesting
but you've got it wrong.

KERENSKY IS SO
INTRIGUED BY THIS
STATEMENT THAT
THE PROBLEM OF WHO
THE DOCTOR MIGHT
ACTUALLY BE TAKES
SECOND PLACE IN
HIS MIND.

M.16.
10'17"



SCENE 5A. INT. CHATEAU LIBRARY. DAY.

327. _____ / THE COUNT, COUNTESS,
Projector. HERMANN AND THE
Widen to GROUP. SECOND TWO THUGS.

HERMANN IS SETTING
UP WHAT WE WILL
EVENTUALLY KNOW TO
BE A HOLOGRAPHIC
PROJECTOR.

COUNT A truly remarkable piece of
equipment. I hope you'll agree. It
makes the impossible possible. 10'22"
Perhaps the Professor should see it.
I should like him to know that while
he is no doubt a genius, the man he
is working for is altogether... more
clever.

HERMANN Without question, sir.
Shall I go and fetch the Professor,
Excellency?

COUNT Yes! No! No, I would not
disturb the work. Besides, I do not
think our Professor would be very
amused. (HE LAUGHS) Are we ready?

COUNT comes
f/g.

HERMANN Yes, Excellency.

COUNT Then let us begin!

M.17.
10'48"

SCENE 5B. INT. KERENSKY'S LAB. DAY.

125. DOCTOR/KERENSKY / AS BEFORE.

10'52"

KERENSKY Wrong? What are you talking about?

DOCTOR Well, you're tinkering with time. That's always a bad idea unless you know what you're doing.

KERENSKY I know what I'm doing! I am the foremost authority on temporal theory in the whole world.

DOCTOR The whole world?

KERENSKY Yes.

DOCTOR Well, that's a very small place, when you consider the size of the Universe.

KERENSKY Ah, but who can?

DOCTOR Oh, some can. And if you can't, you shouldn't tinker with time.

KERENSKY But you saw it work! The greatest achievement of the human race - a cellular accelerator. You saw it! An egg developed into a chicken in thirty seconds. With a large one I can turn a calf into a cow in even less time. It will be the end of famine in the world!

DOCTOR It'll be the end of you if you're not careful, never mind the cow. Look!/
TK SEQ.4.

The chicken's skeleton collapses in a heap of bones.

INSIDE THE BUBBLE
WE SEE THE COLLAPSING
SKELETON OF THE HEN.

Dur: 00'04"

127A. MCU KERENSKY. / KERENSKY There are a few technical
Include
DOCTOR. problems....

A few
DOCTOR /technical problems! The whole principle you're working on is wrong. You can stretch time backwards or forwards within that bubble, but you can't break into or out of it. It's true you have created a different time continuum, but it's totally incompatible with ours.

KERENSKY I don't know what you mean....

DOCTOR Have you tried this?

THE DOCTOR THROWS
A SWITCH ON THE
WALL./

TK SEQ.5.
The pile of
bones becomes
a hen, then
a chick which
goes back into
the egg.
Dur: 00'15"

INSIDE THE BUBBLE
THE FEATHERS AND
BONES OF THE HEN
COME TOGETHER
AGAIN INTO THE
CHICKEN. THE
CHICKEN GROWS
QUICKLY YOUNGER
AND FINALLY
CRAWLS BACK INTO
THE EGG. THE
EGG SEALS ITSELF.

DOCTOR That's a more interesting effect, don't you think? Did you know when you built that it could do something like that?

KERENSKY IS AMAZED.

127A. KERENSKY/DOCTOR KERENSKY No./.. What did you do?

DOCTOR What do you mean 'what did I do?' I just reversed the polarity. This is very expensive equipment, isn't it?

KERENSKY Oh, very expensive. The Count is very generous. A true philanthropist. I... I do not ask too many questions.

DOCTOR Well you sh... What's your name?

KERENSKY Kerensky.

DOCTOR Kerensky...

KERENSKY Theodor Nikolai Kerensky.

DOCTOR Theodor Nikolai Kerensky, a scientist's job is to ask questions. You should...

M.18.
12'43"

Zoom in on
DOCTOR.

THE DOCTOR STARES
AT THE BUBBLE.

128/9.

Jagaroth head
in bubble - it
disappears.

/ INSIDE IT THE
REGRESSION OF TIME
HAS CONTINUED,
GETTING FASTER AND
FASTER, SO THAT IT
IS MOSTLY A BLUR.
THEN FOR A BRIEF
SECOND A FACE
APPEARS IN IT.
IT IS THE GREEN,
SINGLE-EYED FACE
OF A JAGAROTH.
THE FACE DISAPPEARS./

132.

DOCTOR/DUGGAN/
KERENSKY.

AT THAT MOMENT
DUGGAN, WHO CAN
CONTAIN HIMSELF NO
LONGER, LEAPS OUT
OF HIS HIDING PLACE
AND BANGS KERENSKY
ON THE HEAD. THE
PROFESSOR COLLAPSES
ONTO THE FLOOR.

THE DOCTOR TURNS
BACK TO SPEAK TO
KERENSKY.

13'04"

DOCTOR Theodor. Theodor?
Kerensky! He's fainted!

SCENE 6. INT. STOREROOM. DAY.

134.

(From inside the
hidden room)
DOCTOR'S head
appears at hole.

WITH ALL THE
EQUIPMENT SHE
HAS BROUGHT FROM
THE LAB, ROMANA
HAS MANAGED TO MAKE
A SMALL HOLE IN THE
WALL.

THE DOCTOR BENDS
DOWN TO EXAMINE
IT.

135. DOCTOR ROMANA DUGGAN. DOCTOR Very impressive./

ROMANA The brickwork's very old.

DOCTOR Yes, four or five hundred
years.

DUGGAN In which case it can wait another hour or two while we sort these guys out!

DOCTOR In my view a room that's been bricked up for four or five hundred years is urgently overdue for an airing.

DUGGAN Come on, let's get out of here. We've got the Mona Lisa to worry about!

DOCTOR Duggan!

DUGGAN No, I hit him. Now can we stop worrying about conjuring tricks with chickens and get out of this place?

DOCTOR (VERY ANNOYED) That's your philosophy, isn't it - if it moves, hit it?

THE DOCTOR BENDS
DOWN TO EXAMINE
KERENSKY.

DOCTOR He's going to be all right. If you do that one more time, Duggan, I'm going to take very, **very severe** measures.

DUGGAN (AGGRESSIVELY) Yeah?
Like what?

THE DOCTOR REALISES
THAT HE IS GETTING
JUST AS AGGRESSIVE
AS DUGGAN.

DOCTOR I'm going to ask you not to.

ROMANA RUNS OUT OF
THE STOREROOM./

133.

ROMANA at door.
Include DOCTOR
and DUGGAN.

ROMANA Doctor! I was right!

DOCTOR What?

ROMANA Those measurements! There's another room behind the wall, bricked up.

DUGGAN (EXASPERATED) Is this important?

They all go
into storeroom.

DOCTOR Let's look.

SCENE 7. INT. LOUVRE/CHATEAU LIBRARY.
NIGHT.

328A. _____ / WE APPEAR TO BE
Mona Lisa. IN THE LOUVRE, IN
FRONT OF THE LARGE
329. _____ CASE THAT SURROUNDS
WS GROUP. THE MONA LISA./

THE GALLERY IS
DESERTED EXCEPT
FOR THE COUNT,
COUNTESS AND
HERMANN STANDING
BY THE PROJECTOR
THAT WE SAW IN
THE LIBRARY, AND
THE TWO THUGS.

THE THUGS STAND
AT THE READY BY
THE PAINTING WHILE
THE COUNT HOLDS
FORTH.

COUNT So - there is the problem.
A box constructed of steel and plate
glass. But merely a physical
barrier to protect the painting from
attack. We cut through the glass
with the aid of our sonic
329A. _____ knife./
MS HERMANN
cutting glass.

HERMANN TAKES OUT
THE ULTRA-SONIC
KNIFE AND CARVES
ROUND THE EDGE OF
THE GLASS. IT
CUTS WITH A SEARING
WHINE./

329X. _____
MCU COUNTESS
watching.

329A. _____ / THERE IS A TENSE
HERMANN cutting. ALARM GIVES A
329B. _____ SINGLE 'DING',
WS BUT HERMANN
INSTANTLY TURNS
UP THE WHINE FROM
THE KNIFE AND THE
ALARM DIES BEFORE
IT REALLY GETS
329C. _____ STARTED./

THUGS lift
out glass.

329D.

WS

WHEN THE WHOLE PANE
HAS BEEN CUT THE
TWO THUGS LIFT IT
OUT OF ITS POSITION
WITH SUCTION PADS,
NOT ENTIRELY UNLIKE
SINK PLUNGERS./

THEY PUT IT DOWN ON
THE GROUND.

ONE OF THE THUGS
WALKS FORWARD TO
THE HOLE WITHOUT
NOTICING THE GRILLE
OF LASER BEAMS
REVEALED BEHIND THE
GLASS.

329E.

HERMANN/COUNT/
COUNTESS.

COUNT Ah! Wait! Now we come to
the second and far more... interest-
ing line of defence. The laser
beams! Interrupt them/and every
alarm in Paris will go off instantly.
To get through them we have to alter
the refractive index of the very air
itself. Hermann.

HERMANN Yes, sir.

329F.

HERMANN
switches on.

WS

HERMANN SWITCHES
ON A SECOND
PROJECTOR./

THE LASER BEAMS
ARE PULLED AWAY
TO ONE SIDE LEAVING
A LARGE ENOUGH GAP
FOR A MAN TO CLIMB
INTO THE CASE.

COUNT A prismatic field now
deflects the beams and the picture
is accessible.

330.

MCU COUNT

ONE OF THE THUGS
CLIMBS INTO THE
CASE AND LIFTS THE
PICTURE OFF THE
WALL. HE CLIMBS
BACK OUT./

330A. THE COUNT APPLAUDS./
W/A o/s COUNT.

WE NOW HAVE AN INTERLUDE - A MOMENT WHERE THE LOUVRE SET AND ACTION IS PLAYED AT THE SAME TIME AS THE LIBRARY SET AND ACTION. BOTH IMAGES ARE LAID OVER EACH OTHER.

330B. THE COUNT WALKS OVER
TO THE PROJECTOR THAT
WE HAD SEEN EARLIER
IN THE LIBRARY/AND
331A. TAKES FROM A SPECIAL
MOUNTING - THE BRACE-
LET./

CU COUNT'S
hand taking
out bracelet.
331A. W/A o/s COUNT
Louvre becomes
the library.

ONLY NOW DOES THE IMAGE CLEAR AND WE CAN RESOLVE OURSELVES INTO THE REAL LIBRARY.

WE NOW REALISE THAT THE LOUVRE SET WAS A CONVINCING AND REALISTIC PROJECTION INSIDE THE LIBRARY.

THE COUNT HANDS THE BRACELET BACK TO THE COUNTESS.

331B. COUNT A useful little device.
Wear it always./

COUNTESS.
COUNT joins
her.

COUNTESS My dear, you must be a
genius.

COUNT Well, let us just say I come
from a... family of geniuses.

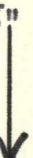
Widen to GROUP.

HE TURNS TO HERMANN
AND ATTENDANT THUGS.

COUNT Tonight... Enough of
rehearsals. Tonight - the real thing.

HE STOOPS COURTEOUSLY
TO KISS THE COUNTESS'S
HAND - THE ONE WITH
THE BRACELET.

M.19.
15'55"



SCENE 8. INT. STOREROOM. NIGHT.

155.

DOCTOR/ROMANA/
DUGGAN working
at hole.

/ THE HOLE IN THE
WALL IS NOW ALMOST
BIG ENOUGH FOR A
PERSON TO CLIMB
THROUGH. THEY ARE
ALL WORKING AWAY
AT IT.

16'00"

ROMANA Why do you think the
Count's got all this equipment,
Doctor?

DOCTOR Well, he seems to be
financing some dangerous experiment
with time. The Professor, of
course, believes he's breeding
chickens.

DUGGAN Stealing the Mona Lisa to
pay for chickens?

ROMANA But who'd want to buy the
Mona Lisa? You can hardly show it
if it's known to be stolen?

DUGGAN There are at least seven
people in my address book who would
pay millions for that picture. For
their private collections.

ROMANA But no-one could even know
they'd got it.

DUGGAN Oh, it'd be an expensive
gloat. But they'd buy it.

ROMANA How are we going to move
this last bit?

THERE IS ONE LAST
STONE WHICH NEEDS
TO BE MOVED.

THE DOCTOR IS
DEFEATED.


DOCTOR I think I'm going to need
some machinery.

DUGGAN I've got all the machinery
I need. Stand back.

THE DOCTOR AND
ROMANA STAND
BACK.

DUGGAN HURLS
HIMSELF AT THE
WALL AND THE
STUBBORN BRICK
AT LAST GIVES
WAY.

M.20.
16'32"



SCENE 9. INT. HIDDEN ROOM. NIGHT.

158. _____ / DUGGAN BURSTS
DUGGAN comes THROUGH THE HOLE.
through hole.
THE ROOM IS SMALL,
MUSTY AND FULL OF
158A. _____ COBWEBS./
DOCTOR/ROMANA
pass lamp to THE DOCTOR PASSES
DUGGAN and then THE LAMP THROUGH
climb through. THE HOLE TO DUGGAN.
HE AND ROMANA
FOLLOW INTO THE
158B. _____ HIDDEN ROOM./
DUGGAN - DOCTOR
and ROMANA join
him.
BY THE LIGHT OF
THE LAMP THEY CAN
SEE THAT THERE ARE
SIX VERY OLD WOODEN
CABINETS ON THE
WALL FACING THEM.
THE CABINETS ARE
VERY SHALLOW, ABOUT
THREE FEET WIDE AND
FOUR FEET LONG.

ROMANA What are they, Doctor?

DOCTOR I don't know.

DUGGAN They've been here a long
time. (TO DOCTOR) Get on with it.

THE DOCTOR GOES UP
TO THE FIRST ONE.
HE HAS A LITTLE
DIFFICULTY WITH THE
RUSTY CATCH BUT THE
DOOR FINALLY SWINGS
OPEN.

WE SEE HIS LOOK OF
ASTONISHMENT AS WE
FIND OURSELVES
LOOKING AT THE MONA
LISA.

DOCTOR It's the Mona Lisa!

17'16"

DUGGAN It must be a fake.

THE DOCTOR HAS A
CLOSER LOOK AT THE
PAINTING.

DOCTOR I don't know what's hanging
in the Louvre, but this is the
genuine article.

ONE BY ONE THE
DOCTOR OPENS ALL
THE REST OF THE
CABINETS TO FIND
THAT EVERY ONE
CONTAINS THE MONA
LISA.

M.21.
17'31"

DUGGAN They must be fakes?

~~THE DOCTOR~~ THE DOCTOR MAKES
ANOTHER EXAMINATION.

17'49"

DOCTOR The brushwork's Leonardo's.

ROMANA How can you tell?

DOCTOR It's as characteristic as
a signature. The pigment too.

DUGGAN On all of them?

DOCTOR Every one. (PAUSE) What
I don't understand is why a man who's
got six Mona Lisas wants to go to all
the trouble of stealing a seventh?

FOR ONCE DUGGAN
HAS CLOCKED IT.

DUGGAN Come on, Doctor. I just
told you. There are seven people
who would buy the Mona Lisa - in
secret. But nobody's going to buy
the Mona Lisa while it's hanging in
the Louvre.

ROMANA Of course. They would each have to think they were buying the stolen one.

DUGGAN Right.

DOCTOR (THE LIGHT DAWNS) I wouldn't make a very good criminal, would I?

163. COUNT No./ Good criminals don't get caught.

M.22.
18'37"

THEY TURN ROUND TO
SEE THE COUNT
COVERING THEM WITH
A GUN.

Develop to
GROUP.

COUNT I see you've found some of my pictures. Rather good, aren't they? By the end of this evening I shall have a seventh.

165. DOCTOR Can I ask you where you got these from?
COUNT

166. COUNT No./
DOCTOR

167. DOCTOR Or how you knew they were here?
COUNT

168. COUNT No./
DOCTOR

168A. DOCTOR They've been bricked up a long time./
COUNT

168B. COUNT Yes./
DOCTOR

169. DOCTOR I like concise answers./
COUNT

169A. COUNT Good. I came down to find Kerensky./
DOCTOR

169B. DOCTOR Oh./
COUNT

169C. COUNT But he doesn't seem to be
able to speak to me./
DOCTOR

169D. DOCTOR Oh./
COUNT

170. COUNT Can you throw any light on
that?/
GROUP

171. DOCTOR No./

DUGGAN - he
hurls the
lamp and
punches.

DUGGAN I can.

M.23.
19'13"

DUGGAN HURLS THE
GAS LAMP HE IS
STILL HOLDING AT
THE COUNT WHO
FIRES BLIND.

172. THE COUNT STUMBLES
AND DUGGAN LANDS
HIM A PUNCH./ HE
FALLS.

GROUP - COUNT
receives punch
and falls.

19'24"

172X. DOCTOR Duggan! Duggan, why is it
that every time I start to talk to
someone you knock him unconscious?

COUNT on the
ground.

172. GROUP.

DUGGAN I didn't expect him to go
down that easy.

DOCTOR Well, if you don't under-
stand heads, you shouldn't go about
hitting them.

DUGGAN Well, what else would you
suggest?

DOCTOR (ANGRILY) Duggan, your job
is to stop his men stealing the Mona
Lisa... The other Mona Lisa.

M.24.
19'39"

172A. THEY ALL LEAVE
THE HIDDEN ROOM./
DOCTOR/ROMANA/
DUGGAN emerge
through hole
into storeroom.

SCENE 10. INT. KERENSKY'S LAB. NIGHT.

173. DOCTOR/ROMANA/ / THE DOCTOR, ROMANA
DUGGAN emerge AND DUGGAN COME OUT
from storeroom. OF THE STOREROOM
DOOR.
- Pan them L up THEY APPROACH THE
stairs. STAIRS AND GO UP
TRYING TO BE AS
QUIET AND CAREFUL
AS POSSIBLE.
- THERE IS NO-ONE AT
THE TOP OF THE
STAIRS. THE DOCTOR
AND ROMANA GO THROUGH
THE DOOR FIRST.

SCENE 11. INT. CORRIDOR OUTSIDE LIBRARY.
NIGHT.

322. DOCTOR/ROMANA / THE DOCTOR AND
come out of ROMANA MAKE THEIR
door. WAY CAUTIOUSLY
DOWN THE CORRIDOR.
- DUGGAN joins THERE IS A TREMENDOUS
them. CRASH BEHIND THEM
AND DUGGAN APPEARS
SOMEWHAT SHEEPISHLY.
323. CU gun in / SUDDENLY DUGGAN
COUNTRESS'S FREEZES AND POINTS/
hand. TO THE BARREL OF A
GUN BEING LEVELLED
AT THEM FROM BEHIND
A PILLAR.
324. 3-S A/B. / THE HAND HOLDING
THE GUN BELONGS TO
THE COUNTESS./

Hold DUGGAN L
to pillar.
He smashes out
with vase.

IN AN INSTANT
DUGGAN PICKS UP
A HANDY VASE AND
BREAKS IT OVER
THE HEAD OF THE
COUNTESS BEHIND
THE PILLAR.

SHE GOES DOWN
LIKE A SACK OF
TURNIPS./

326.

DOCTOR/ROMANA
into 4-S with
DUGGAN/COUNTESS
by pillar.

DUGGAN Sorry, lady.

DOCTOR I should think so too.
That was a Ming vase. Second
Dynasty. Absolutely priceless. 20'42"

DUGGAN Come on, we've got to get
to the Louvre.

DOCTOR No. You have. Romana,
you look after him. I've got to
go and meet an Italian - a middle-
aged Italian. In fact late middle-
aged. Renaissance. Come on.

Tighten on
unconscious
COUNTESS.

THEY ALL HURRY
OFF.

M.25.
20'55"

SCENE 14. INT. LEONARDO'S STUDIO. DAY.

M.26.
21'51"

43.

WS Leonardo's
studio.

The Tardis
materialises.
DOCTOR comes
out.
Hold DOCTOR'S
moves.

BRILLIANT RENAISSANCE
SUNSHINE POURS IN
THROUGH THE WINDOWS.

EASELS AND PAINTS
ARE EVERYWHERE,
INTRICATE DESIGNS,
CLEARLY LEONARDO'S,
ARE HANGING FROM
THE WALLS, LYING ON
THE FLOOR IN A PRO-
FUSION OF ARTISTIC
DISARRAY.

OTHERWISE IT IS
DESERTED. WITH A
GRINDING NOISE,
THE TARDIS MATERI-
ALISES IN AN ALCOVE.
THE DOCTOR EMERGES.

22'21"

DOCTOR Leonardo. Leonardo. Ah,
that Renaissance sunshine! (CALLS)
Leonardo! The paintings went down
very well. Everyone loved them.
The Last Supper... Mona Lisa...
You remember the Mona Lisa - that
dreadful woman with no eyebrows who
wouldn't sit still.

44.

MS DOCTOR

HE CARRIES ON
LOOKING ROUND THE
ROOM. STILL NO
LEONARDO./

DOCTOR Your idea for the heli-
copter took a bit longer to catch
on, but as I said, these things take
time... Leonardo?

Rapier comes in
R, widen to 2-S
with SOLDIER.

HE TURNS TO SEE A
VERY VILLAINOUS-
LOOKING SOLDIER
WHO IS THREATENING
HIM WITH A VERY
LONG RAPIER.

SOLDIER You!

They circle.
See the door
between them
b/g.

DOCTOR Me?

SOLDIER Who are you? What are you
doing here?

DOCTOR Well, I just popped by to
see Leonardo, actually. Is he about?

SOLDIER Nobody is allowed to see
Leonardo.

DOCTOR Really?

SOLDIER He is engaged on important
work for Captain Tancredi.

DOCTOR Captain Tancredi!

SOLDIER You know him?

DOCTOR No.

SOLDIER forces
DOCTOR to his
knees with the
rapier.

SOLDIER He will want to question
you.

DOCTOR Well, I'll want to question
him, so we can both have a little
chat, can't we?

SOLDIER He will be here instantly.


Door b/g opens
and figure
appears.

EVEN AS THE SOLDIER
SPEAKS THE DOOR
OPENS AND A FIGURE
STANDS IN THE SHADOW
OF THE DOORWAY.

THE DOCTOR REGISTERS
ASTOUNDED SHOCK.

DOCTOR You! What are you doing
here?

M.27.
23'18"



THE FIGURE WALKS
FORWARD INTO THE
LIGHT. IT IS
CAPTAIN TANCREDI
WEARING THE LAVISH
COSTUME OF A CAPTAIN
IN THE PRIVATE ARMY
OF AN ITALIAN DUKE.

AS TANCREDI COMES
TOWARDS US IT IS
PERFECTLY CLEAR
THAT HE IS ALSO
COUNT SCARLIONI/
SCAROTH.

TANCREDI I think that is exactly
the question I ought to be asking
you... Doctor!

23'38"
segue
Title
Music

TK SEQ.6.

Closing titles with music.

Dur: 00'50"

S/I TJs

1. Doctor Who
TOM BAKER
2. Romana
LALLA WARD
3. Count
JULIAN GLOVER
4. Countess
CATHERINE SCHELL
5. Duggan
TOM CHADBON
6. Kerensky
DAVID GRAHAM
7. Hermann
KEVIN FLOOD
8. Soldier
PETER HALLIDAY
9. Incidental Music
DUDLEY SIMPSON
Special Sound
DICK MILLS
10. Production Assistant
ROSEMARY CROWSON
Production Unit Manager
JOHN NATHAN-TURNER
Director's Assistant
JANE WELLESLEY
Assistant Floor Manager
CAROL SCOTT

11. Film Cameraman
JOHN WALKER
Film Recordist
GRAHAM BEDWELL
Film Editor
JOHN GREGORY
12. Studio Lighting
KIKE JEFFERIES
Studio Sound
ANTHONY PHILPOT
Technical Manager
JOHN DEAN
Senior Cameraman
ALEC WHEAL
13. Visual Effects Designer
IAN SCOONES
Electronic Effects
DAVE JERVIS
Vision Mixer
NIGEL FINNIS
Video-Tape Editor
ROD WALDRON
14. Costume Designer
DOREEN JAMES
Make-up Artist
JEAN STEWARD
15. Script Editor
DOUGLAS ADAMS
16. Designer
RICHARD McMANAN-SMITH
17. Producer
GRAHAM WILLIAMS
18. Directed by
MICHAEL HAYES
(c) BBC 1979

Duration of programme: 24'33"

24'31"
Music
Ends.